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and beginning in the corner with one stitch, then two, then three, and decreasing in the same way. The effect is very fine when the work is done in silk. A stripe, for example, of light purple and white clematis, with leaves worked in South Kensington in crewels and silks, is filled in in this way with a light reddish-orange silk. A second strip, whose design is roses and foliage worked in single stitch in crewels in antique colors, is filled in with cream silk.

Five-o'clock tea-table covers are of white momie-cloth. The edge has an ornamental border of some straight floral design in outline stitch in several colors, and in the corners are Mother Goose designs, or other childish figures, also done in outline stitch in colors. The tints chosen are usually antique greens, blues, reds, and yellows. Around this is put a border in solid color, feather-stitched on in silks, and the cloth is finished with white fringe. The housekeeper who is well provided with these dainty little table-coverings for special occasions or for an impromptu lunch in parlor or library, has gone far toward making hospitality easy and graceful.

A novelty in broom brush-holders is of blue velvet, on which is embroidered a young chicken. This is done in cream and brown arrasene, whose softness gives no bad resemblance to the fluffiness of a newly hatched chicken. If an ivory-handled broom brush is added, the two make not only a handsome present, but a very pretty ornament.

Ribbon work, owing to the requirements made on patience as well as its demand for perfect needlework, has not made great headway here. A large square of white satin recently shown exhibits ribbon work in its most attractive form. In this the large outlines of the design are done in delicate blue chain stitching and in each alternate enclosure small dots are worked in pale blue chain stitching. The rest of the design consists in delicate sprays of blue forget-me-nots, trailing arbutus, and other small flowers. These are all made out of bits of silk of the required tint, each petal being perfectly shaped and fastened down, while needlework is used to complete the artistic presentment. The flowers are consequently all in low relief, while the foliage is for the most part embroidered. The method furnishes suggestions to expert needlewomen, but only to those who are expert.

A large white satin mouchoir-case has a wreath of roses and leaves done in silks with Kensington stitch, each rose and leaf being outlined with gold thread. In using this thread unmixed with color, either the pure gold or the Japanese thread should be used, as otherwise it is likely to tarnish. A crimson-velvet mouchoir-case has a design of slender scrolls, with conventionalized flowers in colored silks, arranged around the outer edges like the ornaments on old-fashioned books. The scroll-work is in gold thread, which is put on as a couching.

A pretty flower rarely seen in decorative work, although it is one of the most suitable and beautiful, is the one popularly known as "Love in a Mist," whose fine bluish-green filaments can be so readily and exquisitely represented in outline stitch. This is very suitable for bureau-covers on sheer linen or any material of fine texture.

A scarf table-cover is made of crimson plush with that moiré face now given to plush. The ornament consists of acanthus scrolls cut out of pale blue and old-gold plush, applied with tinsel braid, which is also used in the connecting designs. The border is of old-gold plush, on which is placed a series of red and pale blue plush mosaics, applied with tinsel braid, and larger mosaics from which hangs the fringe.

A new fancy in sofa cushions is to have one corner lined and turned over, showing underneath quilted satin of another color.

Pretty work-stands for a lady's room are slender black rod frames with a triangular top, whose base is about eight inches from the apex, which is cut off, leaving a board about four inches wide with incised ornamentation. The sides are filled in with embroidery in colors, and when let down reveal a pouch, serving for a "catch-all," made of colored satins, and daintily lined.

One of the art-embroidery establishments displays a fire-screen of cretonne transformed by embroidery. The square is a Watteau design, with three figures. The dresses of the ladies are covered with Kensington stitch in silk, and the coat of the powdered gallant is wrought in crimson arrasene. The various costumes, however, are not so remarkable as the faces and hair, which are done in crewels, preserving the lineaments perfectly.

Two remarkable pieces of embroidery have been sent to this city from Indiana. The material is a heavy white silk gauze, cut in panels for a screen, one large and the other small. The larger panel is embroidered in the upper part with a branch of dogwood and the white clematis vine carelessly entangled. Grass is ingeniously simulated below, and from it spring a cluster of violets in blossom, a sparse, slender wild plant, and a bunch of straggling blossoms. The smaller panel has a tangle of golden rod and yellow daisies, with drooping petals, and a perfectly defined cobweb above. The drawing is evidently from nature, the color is admirable, and the composition graceful, while the handiwork is noticeably fine for so difficult a material. Both pieces are mounted for exhibition on a covered frame. At least an inch from the gauze is a white paper-muslin background, against which appear the shadows of the embroidery with beautiful effect.

The large canvas known as rug canvas gives an opportunity for the use of some of the stitches which are seen in Oriental embroidery, where the fineness of the material discourages their use among less patient people. One of these is the long stitch which is made by covering two spaces of the canvas and alternating the holes in each line, which gives a sort of basket effect. Another is the long stitch covering three spaces or squares of the canvas, in groups of five or seven, with the points of intersection crossed by a long stitch with lines of different color on each side and of different texture. In one such work strips of rug canvas were placed between narrower strips of Java canvas. The rug canvas was embroidered in a pattern demanding shaded

grays, pinks, and blues. These two colors made alternate pointed designs which were in a manner framed in with the grays; and were worked in the basket pattern described, while the grays which separated them were in the long stitch crossed at the point of intersection by a thread of gray with gold silk on each side. The grays at the side were in single cross-stitch. The wools were all double zephyr. The Java canvas strips were embroidered in different medallions in feather-stitch and point-russe.

#### DECORATIVE NOVELTIES IN BOSTON.

THE use of tiles for house decoration is steadily increasing. Embossed tiles, French tiles, with faience flowers in relief, rich enamels which deserve to be set separately "en médaillon," Spanish raised tiles in light blue and buff arabesque of Saracenic style, English Doulton, Wedgwood, Valentia, Moresque, Arabic, are but a tithe of the higher priced sorts. The latest kind is the pottery tile, in the yellow brown, red, and dark brown of the old tortoise-shell or teapot ware, till now devoted to fire-proof jugs and teapots. An embossed tile with rich brown glaze is made in this lustrous ware, which in the deepest shades is really handsome. This native majolica is especially good framing a fire-place inside a mantel of pressed brick, or deep red cherry, as seen at the Household Art Rooms in Boston. Out of the whole range of tiles one can select nothing of better effect for a mantel tile. The large vaulted fireplaces of moulded Philadelphia brick, the front courses of alternately square and cylindrical brick, have a good effect in public waiting-rooms and halls, and an arch of keyed pottery tiles added is in the best of keeping.

Glass mosaic for inlaying the walls of rooms is an idea on trial with decorators. The name has not a satisfactory sound, but the work, which is thick pieces of opaque colored glass fitted in kaleidoscopic patterns in demi-lunes, foils, and medallions, lightens the tone of an apartment with Saracenic gayety. A large hall in Chicago was lately decorated with semicircular headings of mosaic in turquoise, pale buff, black and white, ranged at the same height round the walls, and the artist declared himself pleased with the result. With careful taste very bold and gorgeous ornament can be attempted, and the effects of semi-precious stones and costly inlayings gained by this means.

Marble mosaic, after the antique, is made from small bits of different marbles laid in cement in regular patterns, mostly geometric ornament, the figures of animals in the Roman style being left to ancient taste. The Household Art Company of Boston supplies such mosaic in slabs for the hearths and jambs of fireplaces in entrance halls, and has been placing them in fine houses in New York and Washington as well as Boston. Among other experimental ideas found with the pottery tiles and glass mosaic in this company's workrooms are iron portrait plaques. Heads of the sculptor, F. D. Millet, and Virginia Gershom are the only ones which have yet been made, and though nothing more has been attempted than the sketchy likenesses which belong to modern art, the metal has taken the impressions so faithfully and even sensitively, that it is evident iron is fit for more artistic uses than we have yet dreamed of.

Have you as much pot metal lying about the art rooms in New York as figures in Boston, in the shape of plaques, reliefs, and replicas of old work? A plaque in relief is the coveted decoration of the informed Bostonian, and if he cannot import a genuine antique or modern bronze, he takes it in plaster or composition, coppered, silvered, or in Berlin finish, and feels superior over it; and I presume good New Yorkers and Philadelphians do the same. Suffer me to say in full and free relief of soul, after being shown a good many of these works of art, that I had rather have a pebble from Cohasset beach, worn by the sands and storms, that was really and truly what it seemed to be, than all this pretentious rubbish, and the bare possibility that some one may offer me a plaque in tinfoil, or a Heliogabalus in red bronze has been sufficient to deprive me of natural sleep. Those who sell these things are not wanting in keen and accurate tastes, as their productions of former seasons show. How can they deal in these imitations?

THE mild weather is bringing forth the screens suitable for country-houses to which thoughts are now tending. One of the matting screens, so suitable for this purpose, is of wide matting mounted in a two-leaved cherry frame. The design is a grapevine, with foliage and grapes, continuous over the two leaves. The work, which is broad and forcible, is much more artistic than usually appears on these screens. The effect is heightened by a wooden lattice, making a band a foot deep at the top, and a single strip at the bottom.

THE New York Decorative Art Society exhibits a novel and interesting table of light-yellow wood, with ebonized legs. In the centre is a chess-board of alternate black and yellow squares. The yellow squares of the first rows have each a black silhouette, representing a child in some graceful or amusing attitude. The rest of the table, which is square, is divided into two bands of different sizes, that next the board being the smallest. This has a procession of silhouette figures of children like those on the board but somewhat larger. The outer and wider band has groups of silhouette figures of children taking tea and playing different games. The drawing of these is admirable and the humor entertaining.

TAPESTRY painting has not yet gained great foothold here, but occasionally an ambitious work appears. A small portière is now on exhibition at the Decorative Art Society. This is of yellow satin, which serves as the background for an autumn wood, with a path down which two quaintly attired young women are sauntering. The color of the work is very good, being a harmony in yellows and browns. The autumn tints are confined to browns mingled with dull yellow-greens. The girls are dressed in yellow, with large poke bonnets, and the foreground changes into the greens, a large mullein plant being conspicuous.

## Correspondence.

#### VALUE OF DIETRICH'S ETCHINGS.

Editor of *The Art Amateur*:

I have in my possession five etchings by Dietrich. The subject of one is "The Rat-catcher," and it is marked 1757; the other four are landscape scenes. Will you kindly inform me as to what is their value?

FRED. D. LEWIS, Buffalo, N. Y.

ANSWER.—Good early impressions of the etchings mentioned are worth from \$20 to \$30 according to their condition and amount of margin. There are, however, modern impressions which look bright and good to many eyes, but are not worth a dollar apiece. The plates are printed from steel and are owned in this city. Without seeing the etchings themselves it is impossible to give their value definitely.

#### CORRECTIONS IN CHINA PAINTING.

Editor of *The Art Amateur*:

SIR: Is it not very difficult to correct mistakes in china painting? I should like to try my hand on some of the beautiful designs you publish, but am afraid of the strange process. If the color does not come right at first, I understand one can strengthen it as often as he pleases by painting over it and giving it a fresh baking after each change. Am I right?

TENTATIVE, Charleston, S. C.

ANSWER.—If, as we judge from your letter, you have some knowledge of ordinary painting, there is no reason for your nervousness. (1) Small portions of superfluous color are easily removed from the painting with the brush-stick, which should be cut to a flat shape at the end. This color, when dry, can be at once softened by breathing on it; and slight corrections, such as cleaning up the edges of any patch or color, are readily and neatly done if the color is first allowed to dry, then slightly softened by the breath. (2) Color can be added repeatedly and the painting fired as often; but it is risky to rely on more than two or three firings. The expense of the latter, moreover, would be considerable. Your first attempt should be in monochrome or with some simple palette which would not require more than one firing.

#### THE TERMS "TEMPERA" AND "DISTEMPER."

Editor of *The Art Amateur*:

SIR: Will you please explain what is meant by "painting in tempera?" (2) And what is "distemper," which, I believe, is employed in scene painting?

S. T. A., Albany, N. Y.

ANSWER.—(1) Painting in tempera is so named because the colors are "tempered," or mixed with and diluted by a medium to a proper consistence, to be conveniently taken by and applied with the brush, and to adhere to the surface. This medium with the mediæval painters was neither oil nor simply water. Tempera in its most restricted and proper acceptance means a vehicle in which yolk of egg (beaten sometimes with the white) is the chief ingredient, diluted as required with the milky juice expressed from the shoots of the fig-tree, or with vinegar. For various purposes and at different periods, however, milk, beer, wine, and media composed of water and more or less glutinous ingredients, soluble at first in water, such as gums, etc., have also been used. (2) In the distemper of scene painting the medium is weak size of glue (glue dissolved), but plaster of Paris, sufficiently diluted, is worked into the colors.

#### SCREENS PAINTED IN DISTEMPER.

Editor of *The Art Amateur*:

SIR: The most novel and artistic kind of screen with which I am acquainted is the one made up of a series of pictures painted in distemper. Such a screen may be two feet wide and six feet high, with three picture-spaces a foot square and six inches apart, the rest of the screen being wooden framework. There are two ways of managing this framework. The first is to have a double frame made—to have, as it were, the usual bars of wood split, so as to make two slighter frames. To one of these the canvas is nailed with small, flat-headed nails, driven well in, the canvas being taken not quite up to the outside edge. This canvas is then sized, primed, and marked off into the little squares or oblongs for the pictures. The corresponding piece of framework has in the meanwhile had its inside edges bevelled, and has been painted with at least two coats of black paint, sized and varnished. The two frames are then securely fastened together, and some stamped velvet may be nailed over the back; or the little squares of canvas may be colored in distemper on this side also, and the framework round them painted black and varnished. Of course a small pattern in gold may be introduced on the black woodwork; and where the operator understands laying on gold-leaf this adds greatly to the beauty of the work.

Where the extra expense of having a double framework is objected to, a single one will suffice, finished off as above. The canvas (marked off carefully into the same squares as the frame) is nailed on to a wall, sized, primed and painted there. It is then nailed to the back of the frame—taking care that the pictures fit into the spaces—and velvet, baize or any other suitable material is neatly nailed over it to form a tidy back. The reason for doing the pictures and the frame separately is, that oil and distemper do not work kindly together, and one is apt to spoil the other; it is difficult, also, to varnish the frame without touching the pictures, and varnish means ruin to distemper.

Now for the method of painting in distemper. The canvas is first sized with a coating of glue melted in very little water; it is

then primed with a mixture of weak size and whiting which has been previously steeped for some hours in cold water—the water having been poured off and the mixture stirred up with a little weak size till it is as smooth as cream. Cover the surface carefully with a coating of this. When quite dry, draw your design with charcoal. The design should be strictly decorative, and should have a clear, even black line all round every object represented. Unless you have some skill in drawing figures, it is more satisfactory to copy (on a larger scale, if necessary) the designs of some approved artist. Walter Crane's drawings are excellently adapted for such decorative work. The colors of draperies should not be much shaded, but should be kept rather flat, as in painted windows, and should be clear and well contrasted. The faces are put in with a pale flesh color, also not much shaded. There may be a yellowish tone under the chin, and a little warm shade behind the eyes; but to over-color the face is a mistake. The skies and backgrounds are very easily put in, in distemper, and always look soft. This is undoubtedly the easiest as well as the least expensive form of painting. Any dealer in artists' materials sells the ordinary colors in powder for a few pence the ounce, and any extra colors can readily be procured at a very low rate. Each color must have a little pipkin or cup to itself; the powder is put in and just damped with water, and then mixed with a little size and whiting. Hogs' hair brushes are used, the same as for oil painting. Mistakes are most easily rectified, as the colors are not transparent. The dark outlines can be put in with water colors, Indian ink, or neutral tint and sepia. Of course a fine water-color brush will be wanted for this. Any color can be heightened or altered by the addition of water-colors. Where pure white is wanted, use Chinese white, put on thick.

A smaller-sized screen of this sort may be very quickly disposed of by only putting one subject in each panel; for instance, "Morning," "Noon," and "Evening" would fill the three panels, the back being covered with some suitable material. One great advantage of having the wooden frames outside the pictures is, that if the screen is knocked down the paintings are not injured.

JACQUELINE, Pantisson, Cardigan, Wales.

#### A LONDON PURCHASER FOR AMERICAN COLLECTORS.

Editor of *The Art Amateur*:

SIR: I desire to make some purchases at the forthcoming Hamilton Sale, but I find it impossible to be in London at the time. Can you recommend me some trustworthy person, dealer or otherwise, whom I may rely upon to execute my commissions faithfully and with discretion?

AMATEUR, New York.

ANSWER.—You would do well to communicate with Mr. Edward Joseph, 158 New Bond street, London, a well-known dealer in works of art and an expert of excellent reputation. We happen to know that Mr. Joseph has already received some important orders for the Hamilton Sale, and no doubt he will be glad to undertake similar commissions for American collectors.

#### SOME QUESTIONS ABOUT ART MATERIALS.

Editor of *The Art Amateur*:

SIR: (1) How is gold ink made, or a size suitable for gilding on paper, to be used with a pen? (2) What kind of leather is used for crayon "stumps," and how are they made? (3) What kind of paper is best for crayon work, "rough" or "not"?

A. H. CLINTON, Brooklyn, N. Y.

ANSWER.—(1) Gold ink is made by rubbing gold leaf with honey on ground glass with a flat pestle. When reduced to a uniform mass it is put in a vessel of water, which dissolves the honey and leaves the gold in a disintegrated state in the bottom. The water should be changed until the honey is entirely removed. The gold is then mixed with a solution of gum-arabic, put into a bottle and well shaken. (2) Crayon stumps are made of chamois leather and also of sheepskin, cut in strips and rolled up as you would roll a lamp-lighter. (3) For life-size portraits in crayon, egg-shell paper is used, or the rough-grained English "Whatman"—for smaller works a smoother variety known as "English crayon."

#### EUROPEAN EQUESTRIAN STATUES.

Editor of *The Art Amateur*:

SIR: I have been busy for nearly a year making up a complete list of all the equestrian statues in Europe, and flatter myself that but few have escaped my notice. There are, however, a number of equestrian statues distributed about Europe in such insignificant places as La-Roche-Sur-Yon (Napoléon-Vendée), Cognac, and others, which are rarely mentioned in books of travel, and which I hope to hear of through tourists who have noticed them. I am, therefore, anxious to know if there be any statues, representing persons on horseback, in the province of Brittany, and in any town or place south of Lyons. Also, if any city in the Empire of Austria—except Vienna and Agram—possesses anything of the kind. A very observing traveller tells me that Tours contains an equestrian statue of General Bernadotte (afterward King of Sweden). Murray and Joanne mention nothing of the sort. Can you help me? An answer in the columns of *THE ART AMATEUR* will exceedingly oblige.

W. A. F.

BOSTON ART CLUB.

ANSWER.—We believe that a book has been published in France on the subject of your inquiries. If we can learn the title we will let you know. In the meanwhile some of our readers may be able to help you.

#### SUNDRY QUERIES ANSWERED.

B. S., New Orleans.—Mordant, in the sense you mean, is the adhesive matter used by gilders to secure the gold leaf.

A NEW SUBSCRIBER, Meriden, Conn.—(1) There is no way to remove the colors in china after they are baked. (2) We published articles on landscape painting in oils in August and September, 1881. (3) The design is generally sketched on the canvas in water-colors, a little ox-gall being used in the water to make the colors adhere.

INQUIRER, Albany, N. Y.—(1) There is no charge for tuition, models, or easels, in the morning classes of the Woman's Art School of the Cooper Union, but all materials must be provided at the pupil's expense. (2) Pupils must also provide entirely for their own personal support. (3) For further information address Mrs. M. B. Young, Clerk Woman's Art School, Cooper Union, New York.

MATTHEW RYAN, Washington, D.C.—We have not heard before of the Chinese colors you inquire about. Your questions as to the use of them were referred to the manufacturers, who reply: "We regret that our knowledge of the colors does not enable us to answer the inquiries you enclosed, nor do we know to whom to apply." If, as we suspect, the colors are merely aniline dyes, there is no way of regulating their use, and they are crude and fugitive.

C., Somerville, N. J.—The charge for painting photographs in oil, cabinet size, is from \$2 to \$5.

GEO. P. H., Tekamah, Neb.—Instructions for etching on copper (zinc is too soft for artistic results) were given in our issue of last September.

MRS. T. A., Quincy, Ill.—Plate CXLIV., painted on china, would cost \$10.

W. W. B., Indianapolis, writes: "Will some of your readers tell me where to look for Bampfylde's sonnet referred to by Mr. S. Palmer beneath his etching of 'Christmas'?"

ALICE F., Brooklyn, N. Y.—Some practical articles on modelling in clay will be begun in our next number. Instructions for painting photographs in oil will be published in the course of the summer.

A. Z., Farmington, Ill.—Old goats' cheese cannot readily be obtained in this country. Camembert cheese, fromage de Brie, or any of the soft foreign cheeses to be had of first-class city grocers, or the New Jersey imitations, might serve nearly as well for making the Levantine cement for mending stone statuary.

## New Publications.

SOME samples of new Easter cards we have received from Messrs. L. Prang & Co. are very creditable to these enterprising publishers. Mr. Thomas Moran gives us an Oriental Turneresque view, which, while having no special reference to Easter, has a sacred purpose. The coloring is soft and agreeable, which criticism will apply to most of the cards, and especially to some of the floral designs, which are so correct in the local tints that they might be safely used by amateur painters in want of models. Miss L. B. Humphreys has two good figure pieces of children. Miss Rosina Emmet is announced as another contributor, but in the packet before us there is nothing we identify as hers.

THE Madison Square Theatre manager commemorated the hundred and fiftieth representation of Mrs. Burnett's "Esmeralda" by giving as a souvenir a "Low Art Tile," an idealized head of the present impersonator of the title character, modelled in low relief by Elihu Vedder.

THE Century for April has a well-written paper on "The Age of Praxiteles," by Lucy M. Mitchell, the illustrations to which are excellent, particularly "The Head of Hermes," a fine example of pure line engraving. The frontispiece, a portrait of Matthew Arnold, engraved by Elbridge Kingsley, is a little hard. An article entitled, "Some American Tiles," those of the Chelsea Low Tile Works, gives an interesting account of these artistic productions, with several illustrations. The head of an old man, the subject of one of the tiles, is cleverly engraved to show the characteristic quality of the modelling and the glaze. Theodore Baur's gracefully modelled plaque, "Boy on a Dolphin," is very well given. The illustrations in "Opera in New York" are unequal in merit. What could Madame Bishop have been doing to get her right hand twisted in the extraordinary manner here represented?

HARPER'S MAGAZINE owes the best illustrations of the April number to C. S. Reinhart, whose industry and progress in magazine work are very noticeable. Especially well engraved by French are the frontispiece—a Spanish Troubadour—and the Spanish water-dealer; but none of the woodcuts show Mr. Reinhart's drawing to such an advantage as his pen-and-ink sketch of a quite Vierge-like street scene in Madrid. Abbey has a spirited illustration of some lines from Herrick, with the inevitable accompaniment of quaint spelling and illegible text, for the regular production of which we begin to fear that this clever young artist must be under contract with the publishers for life.

ST. NICHOLAS completes its ninth volume with the April number, which is fully up to the standard of this best of children's magazines.

THE MAGAZINE OF ART for April contains, among other attractive articles, a very well illustrated notice of Alma Tadema's home in London. Pictures by G. F. Watts, R. A., receive appreciative notice, and engravings are given of several of them. One of these, the frontispiece of the number, is "The Mid-day Rest," a vigorous woodcut of burly horses attached to a brewer's dray, and their no less burly driver, such as are familiar to all who have visited London. The engraving of the "Symbolical Design," in the page facing this, is far from good, especially as regards the hands of the principal figure.

"HOW TO PAINT IN WATER COLORS" is the title of an inexpensive and very practical little volume of directions for painting flowers, by Lavinia Steele Kellogg. A packet of twelve outline drawings accompanies the manual.

S. W. TILTON & Co., of Boston, have published a pamphlet of "Mother Goose" pictures in outline for very young people to paint. We have received from the same firm "Introductory Lessons in Drawing and Painting," by Marion Kemble, which appeals to the same class of amateurs.

"GREEK AND ROMAN SCULPTURE," by Walter Copland Perry, published by Scribner & Welford, is by far the best work we have seen on the subject for the use of students and teachers. It contains nearly three hundred carefully executed woodcuts of the most famous art objects of antiquity, which give to the reader such a comprehensive idea of the genius and glory of the sculptors of old as hitherto could be conveyed only by means of costly folios such as are accessible to few. This estimate we have formed without hesitation from a hasty perusal of the work. More detailed criticism is reserved for a later notice.

#### BOOKS RECEIVED.

ILLUSTRATED HAND-BOOKS OF PRACTICAL ART: Art-Work in Gold and Silver. By Henry B. Wheatley, F.S.A., and Philip H. Delamotte. New York: Scribner & Welford.

Art-Work in Earthenware. By the same authors. New York: Scribner & Welford.

NO NAME SERIES. Her Picture. Boston: Roberts Brothers.

HOW TO LIVE; or, Health and Healthy Homes. By Geo. Wilson, M.D. Philadelphia: P. Blakiston, Son & Co.

ARRIVING in New York too late for the recent Water-color Exhibition, Mr. C. W. Sanderson, of Boston, exhibited a dozen or more of his aquarelles at a store in University Place, where they found many admirers.

#### THE SUPPLEMENT DESIGNS.

PLATE CLXVII. is an Easter decorative design, drawn by Georges Wagner.

PLATE CLXVIII. is a group of designs and suggestions for fans, drawn by Geo. R. Halm. In attempting these the inexperienced painter would better not touch silk; satin, even in the most delicate shades, can be painted on with ordinary oil colors, without any preparation at all. It is well, however, to procure a small piece of satin, as near as possible to the shade of the fan, and experiment on that. The fan can be stretched out perfectly tight by means of common tacks between the sticks, and fine needles stuck in the satin. Water colors are hard to manage on a mounted fan, and careful experiments should be made beforehand. Those who are very skilful, however, can produce charming effects upon silk by using water colors *nearly dry*, and without any mixture of body color; the silk will require no preparation. If oil colors are used on silk, they should be first squeezed out of the tubes upon common brown paper; this will absorb so much of the oil that the silk can be painted on directly without sizing. The designs may also be done in pen-and-ink with pleasing results. Prout's brown ink (which may be bought at almost any artists' material store for forty cents a bottle) and an ordinary steel pen should be used. The lining with the pen should always be done downward; otherwise the ink will spatter. Comparatively fine gros-grain silk should be used for this work. Before being used it should be dipped into a pan of Cox's solution of gelatine thinned with water, or into a bath of strong alum-water, and it should then be stretched to dry. The number of sticks for a fan varies from thirteen to sixteen. Twenty-two inches is about the standard width.

PLATE CLXIX. is a design for china painting. The middle portion may be used for a plaque. Make the ground deep turquoise blue; head of Minerva gray (light gray No. 1 and No. 2, shaded with neutral gray), the white in the extreme light being the white of the china; cupids in flesh tint according to the usual rules, with bluish wings and rose and blue drapery (carmine and light sky-blue). Or the plaque may be in monochrome—red or brown—with a convenient ground, as celadon green, for the red figures. For an oblong panel, the ornamentation resembling flames could be gilded, as also the scrolls and the chains. The two cupids on the ends of the lance may be in any conventional color, but not in flesh tint. The owl at the bottom and the frame around the middle part should be brown.

PLATE CLXX. is a design of "Hollyhocks" for a screen panel, by R. H. Bragdon, of the School of Art Needlework and Painting, in this city. It may be painted, or embroidered on a ground of light stone color, or dull old-gold sateen, plush, or felt; if to be painted, a sky background would be effective, shading from light gray-blue at the top into duller gray tones toward the bottom, where a little burnt sienna may be advantageously blended. The flowers should be in pale pink and white, with considerable gray in the shading; foliage and stalks in yellow greens; under side of foliage in gray greens.

PLATE CLXXI. is a group of illustrations showing the migrations and transformations of one of the "restored" Cypriot statues in the Metropolitan Museum. Figures 1, 3, and 5 are drawn by Charles Osborne.

TWO remarkably beautiful silk tapestry pictures have been acquired by Dr. Montrose A. Pallen, of this city. The subjects are Pompeian, and represent respectively an interior with a family at meals and a landscape scene of an offering to Ceres. Originally in the Medici palace, about 1600 they were sent to France with the personal effects of Marie de' Medici when she married Henri Quatre. After the French Revolution they passed into the possession of Philippe Egalité, Duc d'Orleans; and when Louis Philippe fled to England in 1848 they were sold to a connoisseur in Paris, who some time afterward sold them to the Marquis of Hastings. When the latter failed on the turf, they were bought by Dr. Charles Edward Harrison, of London, whose widow sold them to Dr. Pallen, to whom we are indebted for this interesting pedigree.

PERHAPS the most interesting old paintings on leather ever brought to this country are the three curious Spanish pictures at the show rooms of Messrs. Charles R. Vandell & Co. From the costumes and other internal evidence we should judge them to be of the early part of the seventeenth century. The pictures were all evidently painted originally for the walls of some palace or château; but before coming into Mr. Vandell's possession two of them had been made into folding screens—perhaps for the purpose of having them more portable—and it is thus mounted that we see them to-day. The figures are all life-size and well painted; but what is most interesting about them is the artistic and laborious tooling with which the costumes are profusely decorated. The subjects apparently are either biblical or historical. Cleopatra dissolving the pearl at the banquet to Anthony is shown in the wall picture. There are numerous figures, all of which, excepting that of the Roman triumvir, are attired in the costume of the seventeenth century. Similar anachronisms, which were characteristic of the times, are observable in the two other paintings. One of these screens shows the Queen of Sheba bringing presents to Solomon, and the other is a classical subject we fail to recognize. A young patrician has stabbed another, who lies dead at his feet, and is offering his murderous sword to a horror-stricken woman, who, with her female attendants, turns shuddering away. All three pictures are in excellent condition.

YANDELL is a connoisseur of old leather furniture, and seems to know how to turn to practical account a really artistic thing when he chances to come across it. A little while ago he paid two hundred dollars for a chair made in 1666, covered with curious Portuguese leather, decoratively cut and cauterized. Using this as a model, he has turned out a whole set of chairs for a dining-room, and, excepting that in the reproductions the relief on the leather has intentionally been made lower, he has produced perfect fac-similes, with nothing of the machine look about them.

SHORT lengths of brass chain in various link patterns are much used for looping back heavy window curtains and portieres.

A GENERAL revival in Louis Quinze furniture seems probable. The show-rooms of the dealers contain many beautiful examples, both original and reproductions. Duveen Brothers have some excellent pieces, old and new. As an original production in the style of this period, probably nothing finer has been brought to the country than a screen imported from Paris, by Watson & Co., lacquered in "Vernis Martin" style, of carved wood, with finely chiselled gilt bronze mountings, encasing original paintings à la Watteau. The screen was ordered for a well-known Fifth Avenue mansion, where it now stands in company with several pieces of Louis Quinze furniture of the same order.